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**A ROMAN MARBLE BUST OF ANTINOUS-OSIRIS**  
FROM THE COLLECTION OF THOMAS HOPE (1769-1831)





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CONSULTANTS IN ANTIQUITIES AND ISLAMIC AND INDIAN ART

**A ROMAN MARBLE BUST OF ANTINOUS - OSIRIS**  
**FROM THE COLLECTION OF THOMAS HOPE (1769-1831)**

Left:  
Thomas Hope by Sir William Beechey  
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## A ROMAN MARBLE BUST OF ANTINOUS-OSIRIS OF HEROIC SCALE

130 -138 A.D.

HEIGHT: 70 CM. 27½ IN.  
WIDTH: 69 CM. 27 IN.

Facing forward, wearing a *calantica* (the Egyptian headdress), originally decorated with a *uraeus* (the symbol of Royal power), his eyes incised, the bust hollow behind with central support plate, on a later circular pedestal

### Provenance

By repute Hadrian's Villa, Tivoli  
(according to Marconi and Roullet),  
excavated by Gavin Hamilton in 1769  
Thomas Hope (1769-1831) and by  
descent to his great-grandson,  
Lord Henry Pelham Clinton Hope,  
8th Duke of Newcastle (1866-1941)  
Sold Christie, Manson & Woods,  
*The Hope Heirlooms*, 23rd-24th July  
1917, lot 228, pl. 6 (bought by Cory)  
Charles Boot (1874-1945),  
Thornbridge Hall, Derbyshire,  
where it remained until its  
rediscovery in 2010

### Condition

In 1882 Adolf Michaelis noted that the "nose, ears, lips and parts of the *calantica*" were restored. This seems to be the condition in both the early nineteenth century images; the line drawing by T. D. Fosbrooke and the painting by M. W. Sharp. When the bust was seen in 2010 the old restorations to the nose, lips and ears had been lost. The nose and mouth were restored in 2014. At the back of the *calantica* a further small restoration is lost - only part of an iron pin now remains.

### Published

Thomas Hope, *Household Furniture and Interior Decorations, executed from designs by Thomas Hope*, London, 1807, pl. 1  
T. D. Fosbrooke, *Outlines of Statues in the possession of Mr Hope (never published) for which illustrations were furnished by T. D. Fosbrooke*, 1813, pl. 16  
*Hope Marbles*, n.d. pl. 11  
C. M. Westmacott, *British Galleries of Paintings and Sculptures*, London, 1824, p. 222  
T. D. Fosbrooke, *Encyclopaedia of Antiquities and Elements of Archaeology, Classical and Medieval*, London, 1825, p. 140, note 2  
E. W. Brayley et al., *A Topographical History of Surrey*, vol. V. London, 1848, p. 87  
A. Michaelis, *Ancient Marbles in Great Britain*, London, 1882, p. 288, no. 28  
P. Marconi, *Monumenti Antichi* 29, 1923, p. 192, no. 79  
C. Clairmont, *Die Bildnisse des Antinous*, Rome, 1966, p. 16, note 3, no. 7  
A. Roullet, *The Egyptian and Egyptianising Monuments of Rome*, Leiden, 1972, p. 86  
J. Raeder, *Die statuarische Ausstattung der Villa Hadrian bei Tivoli*, Frankfurt, 1983, p. 145, Kat 111 7  
G. B. Waywell, *The Lever and Hope Sculptures*, (Monumenta artis Romanae, vol. XIV), Berlin, 1986, p. 94, no. 52, fig. 24









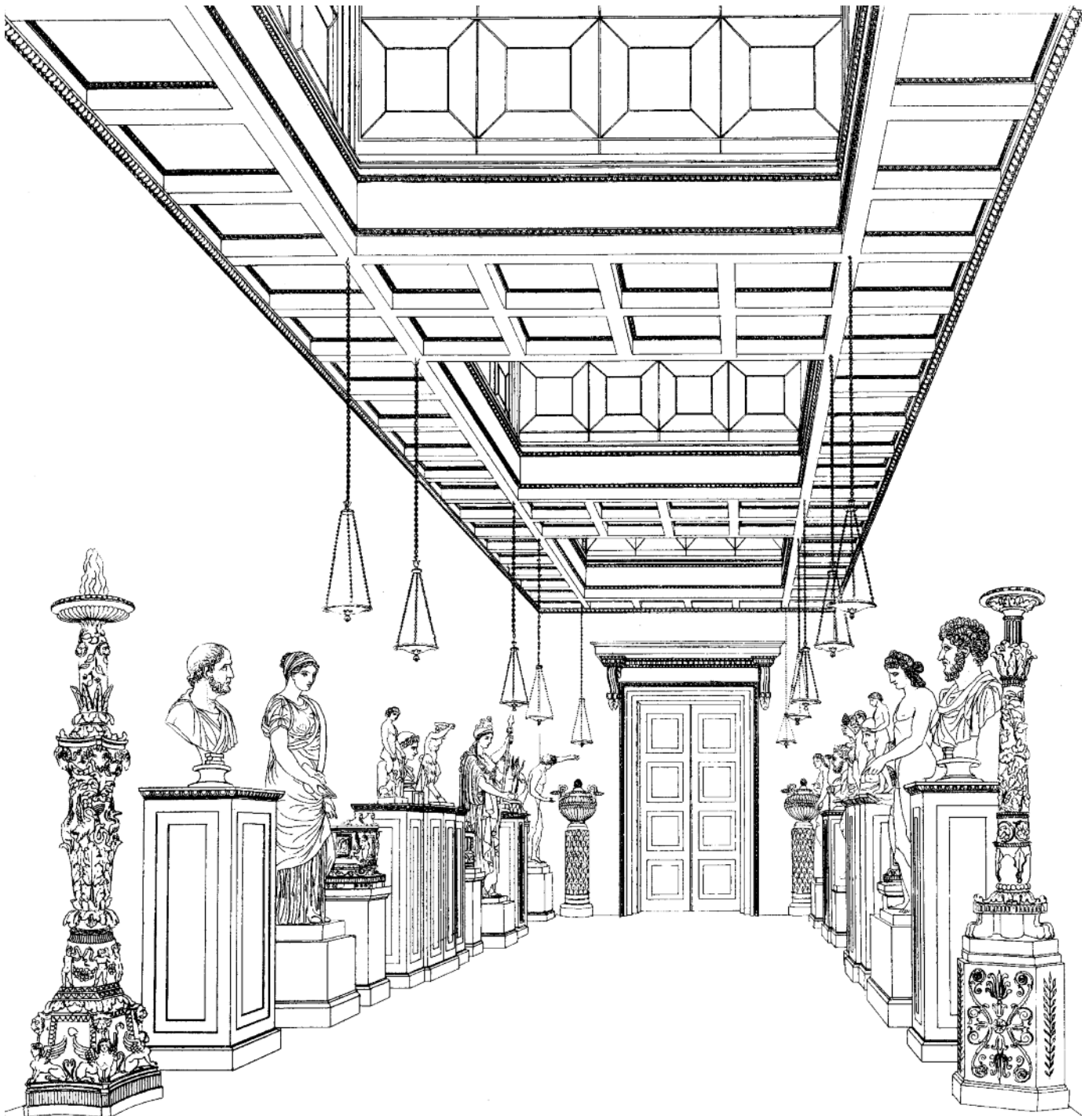
### Thomas Hope (1769-1831)

Thomas Hope, Regency author, connoisseur, designer and collector, acquired his palatial London house in Duchess Street in 1799 and set about remodelling the interiors to “*appropriate a little repository for the reception of a small collection of antiquities, Grecian and others,*” as well as furniture that he had himself designed and commissioned. Originally from Amsterdam, from a dynasty of fabulously successful and influential bankers, Hope eventually settled in London in 1795 after an extensive eight-year long Grand Tour that covered many countries including Greece, Egypt, Italy and Turkey. At this time he commissioned new works as well as purchasing ancient sculpture, and would eventually become patron to many of the leading artists that he met during this period, including the sculptors John Flaxman, Antonia Canova and Bertel Thorvaldsen, as well as those that he would meet later such as the painters Richard Westall, Benjamin West and Thomas Daniell and the silversmith Paul Storr. Hope was to become a key figure in the history of taste and design in the early 19th century – the instigator of what we now call Regency style.

His house in Duchess Street, off Cavendish Square, was to become the focus for his pioneering zeal to stimulate a more serious interest in the decoration of interiors, as well as to improve the standards of design and craftsmanship in London, which, as an ardent Francophile, he felt considerably inferior to that of Paris. In his belief in the purity and correctness of ancient classical, mainly Greek, design having only the “*appropriate character and meaning*” he advocated a return to primary classical sources and counselled against ancient ornament being shallowly used in only a decorative fashion. He sought to enrich contemporary design with a classical repertory “*that prodigious variety of details and embellishments, which, under the various characters and denominations of imitative and of symbolic personages, of attributes and of insignia of gods and men, of instruments and trophies, of terms, caryatides, griffins, chimaeras, scenic masks, sacrificial implements, civil and military emblems, &c., once gave to every piece of Grecian and Roman furniture so much grace, variety, movement, expression, and physiognomy.*”

The dazzling rooms and their pioneering contents were celebrated by Hope in his publication *Household Furniture and Interior Decoration Executed from Designs by Thomas Hope* (1807), which he wrote in part because “*in England much more attention is generally paid to the perishable implements of the stable than to the lasting decoration of the house.*” The sixty plates of black and white line engravings depict the furnishings of the principle rooms of Duchess Street at the time of the completion of the house in 1802. Our knowledge of the actual appearance of existing furniture, sculpture and paintings, together with Hope's own vivid descriptions, allow us to translate the stark engravings into the richly decorated interiors that they were illustrating.





Above:  
Statue Gallery, Duchess Street, London, circa 1804

The bust of Antinous-Osiris is shown in the centre of the right hand wall between the statue of a Hermaphrodite (Hope, no. 2), now in the Lady Lever Art Gallery, Port Sunlight (inv. No. LLAG 13) and a statue of Ganymede (Hope, no. 31) - present location unknown



Left:  
Watercolour by P. Williams, Theatre of Arts, Deepdene, 1826. The bust of Antinous-Osiris was placed on the second row of the central axis between Roma (either Hope, nos. 42 or 51) and Agrippina (either Hope, nos. 42 or 51)

It was undoubtedly on his Grand Tour that Thomas Hope honed his eye for works of art which would have afforded him, amongst many other things, the opportunity to develop his taste for classical antique sculpture and his passion for coloured hardstones. Hope placed huge importance on the placement and display of works of art and indeed he segregated his white marble sculptures from those in coloured materials. Many works *'wrought in variously coloured materials, such as granite, serpentine, porphyry, and basalt'* were grouped together in the Egyptian Room, suitably decorated in an Egyptianizing style to house both ancient Egyptian works as well as those in an Egyptian style from the Roman or Ptolemaic periods.



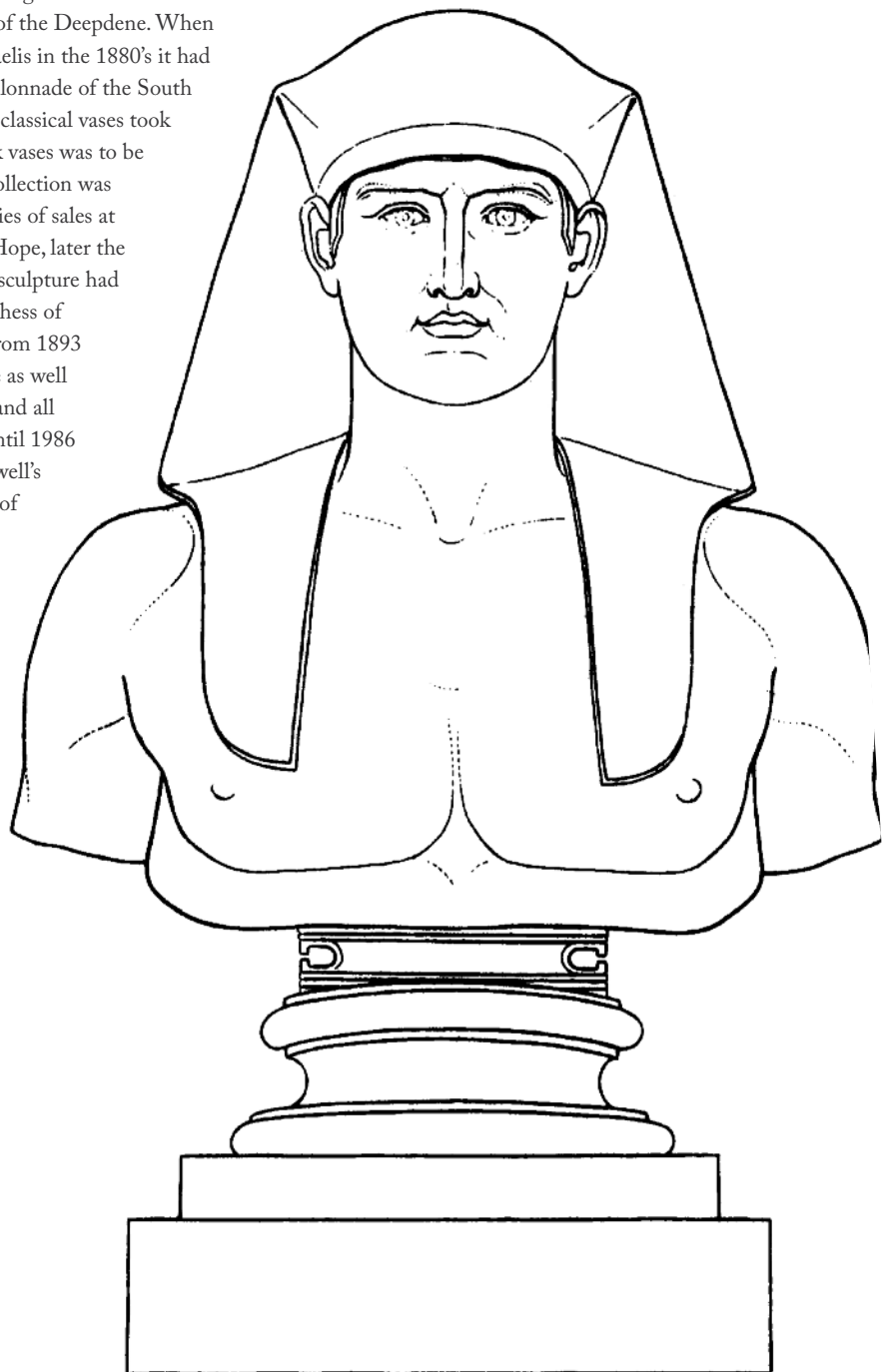
The pioneering top lit Statue Gallery contained the finest of his collection of classical white marble sculptures. These were exhibited in a symmetrical display against a plain yellow ground in order not to distract from their outlines and his preferred colour against which to display such works in white marble. Included in this display were the great 2nd century A.D. Roman statues of Athena and Hygeia purchased by the Hope brothers in Rome and now in the Los Angeles County Museum of Art. Also displayed here was the Roman statue known as the Hope Dionysos purchased by his brother Henry Philip in 1796 from Vincenzo Pacetti and now in the Metropolitan Museum of Art, New York.

In 1801 Hope acquired Sir William Hamilton's celebrated second collection of Greek vases which were displayed in a novel series of Vase Rooms in Duchess Street themselves echoing circumstances in which they were found. These profoundly influenced his own designs for furniture, silver and costume. As with his collecting of antique marbles he took advantage of the many auction sales in London around the turn of the century and he was constantly adding to and disposing from his collection of vases.

In 1807, on the occasion of his marriage, Thomas Hope purchased a country estate The Deepdene near Dorking in Surrey. The epitome of a British country estate Hope transformed the house and its landscape into a Picturesque paradise and it was here he preferred to stay rather than in the more formal surroundings of Duchess Street. He employed William Atkinson from 1819 to remodel the house with extensive additions in an Italianate picturesque style. A series of watercolours of The Deepdene painted by Penry Williams in 1826 provide us with a partial record of the collection as displayed at that time. Of the four newly created rooms containing classical sculpture and fragments the two main rooms were the Statue Gallery, again top lit with clerestory windows with busts of Athena and of Jupiter, a cinerary urn, marble candelabra and a figure of Venus, now in the National Museum, Athens, with at the top of steps behind a colonnade a Roman carved marble group of Silenus, now to be found in the Lady Lever Art Gallery. The Theatre of the Arts, inspired by the shape of a Roman amphitheatre, displayed on tiered steps, beneath niches, classical busts, urns and cineraria including a Roman marble cinerary urn in the form of wicker basket, now in the Metropolitan Museum of Art, New York. It was in the Theatre of the Arts, that this bust was placed on the second row of the central axis below the statue of Apollo (Hope, no. 10).

After Thomas Hope's death in 1831 his collection was effectively divided between his town and country properties. His son Henry Thomas Hope returned the greater part of the collection to Duchess Street before extensively remodelling the house in Italian renaissance style from 1836-41 with the help of the architect Alexander Roos. In 1849 the collection returned from London and was mainly housed in the double height arcaded Entrance Hall together with works from other parts of the Deepdene. When the bust was first seen by Adolf Michaelis in the 1880's it had been placed on the first story of the colonnade of the South Front. A minor sale of antiquities and classical vases took place in 1849. The collection of Greek vases was to be catalogued by Tillyard in 1912. The collection was dispersed by his eventual heirs in a series of sales at Christie's organised by Lord Francis Hope, later the 8th Duke of Newcastle, in 1917. The sculpture had not been at all admired by Lilian, Duchess of Marlborough, who rented the house from 1893 to 1909 and was found in an ice house as well as buried in sand caves in the ground and all exhumed for the auction. It was not until 1986 with the publication of Geoffrey Waywell's book on the collection that awareness of the collection was raised. This was further underlined and celebrated in the exhibition *Thomas Hope Regency Designer* held at the Victoria and Albert Museum, London and the Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, New York City, in 2008

Philip Hewat-Jaboor



Right:  
Line drawings by R.D. Fosbroke, c. 1813, used in both *Hope Marbles*, n.d. p. 11, and the Christie, Manson & Woods 1917 auction catalogue, pl. 6



### Charles Boot (1874-1945)

Charles Boot, born in Sheffield, was the eldest son of Henry Boot, founder of Henry Boot, PLC, one of Britain's largest construction businesses. During the 1920s and 30s Henry Boot & Sons was responsible for building over 50,000 houses, more than any other building company, as well as expanding throughout Europe, with offices in Paris, Barcelona and Athens. In 1936 they were involved in the designing and developing of Pinewood Studios at a cost of £1,000,000.

In 1930 Charles Boot acquired Thornbridge Hall in Derbyshire where he was to live until his death in 1945. During the 1930s many estates in England were forced to sell, and Charles Boot bought furniture, fireplaces and panelling as well as marble sculpture from local houses including Clumber Park, Derwent Hall and Harlaxton Manor. It was during this period that he must have acquired the bust of Antinous-Osiris but from where remains unclear. There is no record of Cory - the original buyer at the Hope sale - who also bought an alabaster statue of a king (Christie, Manson & Woods, 1917, lot 260) which was included in the 2008 exhibition *Thomas Hope Regency Designer* at the Victoria and Albert Museum, London, cat. no. 48, as well as a Roman marble Dionysos, (Christie, Manson & Woods, 1917, lot 237).

Only one other ancient sculpture is known to have been owned by Charles Boot and that was a Hellenistic marble head of a divinity, given to the Graves Art Gallery in Sheffield in 1949.

In 1946, following his death, the estate and its contents including this bust were bought en bloc at auction and it has remained in the house until its recent rediscovery.



Right:  
Photograph of Charles Boot with his wife

## Antinous - Osiris

Antinous was from Mantinium in the Roman province of Bithynia in western Asia Minor. It seems likely that this beautiful boy met the Roman emperor Hadrian in 123 A.D. when he toured the province, and was then taken back to Rome and initiated into the imperial household. Between 128 and 130 A.D. he may have toured various provinces with the emperor, arriving in Alexandria in Egypt in August 130 A.D. In September the pair headed into Libya to hunt a great lion that was reported to be ravaging the villages and it seems that Hadrian saved the boy's life. In October the imperial entourage was heading up the Nile and at some point, supposedly on the day on which the Egyptians celebrated the death and rebirth of Osiris, Antinous drowned in the Nile. Hadrian was deeply affected. He had the Egyptian priests immediately pronounce Antinous a god, linking him with Osiris, as a result of the manner of his death. The Alexandrian poet Pankrates memorialised the hunt, referring to Antinous as beautiful, the son of Hermes and as a glorious god. Hadrian also had sculptures made of the young Antinous, referencing both the Greek gods, especially Dionysos, and the Egyptian god Osiris. Antinous was probably buried in the city of Antinoopolis, founded by Hadrian on the banks of the Nile. It has however been suggested recently that his remains may have been carried back to Italy and interred in Hadrian's great villa at Tivoli in a large shrine complex dedicated to Antinous. The many sculptures of him found at Tivoli, both Classicising and Egyptianising, may have included the Hope Antinous.

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Opposite:

Capriccio Interior with a group of  
Ladies and Gentlemen examining a  
Bust of Antinous, with the Hope  
Athene and a Picture Gallery beyond  
to the right, a domed salon to the left,  
1811, Sharp, Michael William  
(fl.1801-40). Private Collection.

Photo © Christie's Images.  
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